

Seat of metalepsis daiglienne

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Abstract

*This article deals with the romance of France Daigle Acadian writer's work from a reflection on the relationship between the spatial, formal structures and self-representation of the writer who finds success-ment with the release of *Sure* (2011). This is to show how, since the publication of his first novel in 1980, the use of the space figure that serves to reflect on the literary construction. In addition, we must insist on the presence of characters who represent creators - the architect, for example - that shows a self-representation offset, the paternity of a dialectic in metaphorical figures. Then the article shows how the choice to get free analogue spatial figures, coupled with the complexity of formal constraints, allowing us to offer a strong *metalepsis* the author reveals in the latest novel to date. Obviously, our crossing the *Trans* reinvests literary journey tradition of road that has been identified in a number of writers - Kerouac, Steinbeck, Heat-Moon and Jacques Poulin Quebec - whose influence on the North American imagination has been remarkable. Through these road trips that combine the research itself to the exploration of a continent that seems to stretch to the horizon, it is expressed in effect a mythology of the American counter-culture capital. But the birth and development of the road trip are closely linked to the birth of motorway infrastructure and the development of modern means of transport that have changed our relationship with space and time.*

Keywords: *article, influence, choice, horizon*

During the second half of the twentieth century, the highways have indeed renewed the way we produce our space and give it meaning. The Trans - opened in 1962 - and illustrates the will to produce a crossable space can quickly move goods and people. This is the very meaning of this infrastructure and its associated values⁴ that disputed in 1982 Julio Cortázar and Carol

Dunlop on a journey to a new genre, more openly concerned about a reflection on the policy of spatial construction. In *Autonautes of cosmoroute* (Cortázar and Dunlop, 1983), the pair of writers has made the journey from Paris to Marseille without ever leaving the A6, stopping in each travel area. Their experience was intended to divert the first meaning of this infrastructure: speed and quickness. Planning a trip a month in the Paris-Marseille, Dunlop and Cortázar to profoundly altered in the sense of torpedoing within its objectives and values. Taking the time to document, photograph and describe their journey - do not visit in motorway service areas⁷⁵ -

If today our space is partly structured by the following state roads and their implicit values, otherwise influenced by increasingly strong new digital infrastructure, including Google Maps is an

example others. In the space of the speed of a side - motorway that allow it to be effective and productive by the values of capitalism - the bride space entirely controlled almost managed and visible Google Maps - with traceability and knowledge of values "symptomatic line" data of a certain culture Silicon Valley. In fact, it's not as highway infrastructure that must now be questioned - and possibly distract - but the digital infrastructure, which marks a turning point in the production of space. This is probably why the writers have been many in recent years, to consider how digital tools shape the world and the consequences of that influence. Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs have in turn influenced their work in formal writing. These projects have obviously led to new works media (Traques tracks or Given Cecilia Porter, a Buffalo crossing François Bon or collective project *Around the day in 80 worlds*), but also built the romantic generation of non-digital (eg Anne - Marie Garat in sensitive program or Olivier Cadiot in *A magician in the summer*). Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs

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Among these projects, in particular to emphasize the experiment conducted by Anne Savelli and Pierre Menard who conducted under the auspices of Dunlop and Cortázar, that same trip from Paris to Marseille, from now on Street View. The work they have pulled, not to come

(2015), consists of a series of screenshots of Street View that both writers have tried to (re) develop narrative or better in fiction. They managed to scuttle the software repository indispensable to return to the digital representation of biographical space and poetic aspects (Monjour, Vitali Rosati-, Wormser 2016). This subversion of the Street View referential function highlights how these images purely informative, especially deictic (this is the road of Marseilles) contain virtual accounts waiting to upgrade. The display images on Google exploited streets, Send carry with them the ontological paradoxes of photography. So we come to wonder: a place does not exist in the first place by the stories that cross it, for what we lived there?

In the place, real, imaginary, one that sets the way for the layer of time does not exist. His body of paper or meat, his words, what he remembers and what he went through, what he believed and how he lived, was crossed by him, do not register. is not found in time T, in which the second world is frozen to allow exploration (rotation and rocking, pushed against the zoom retreat, bonds) (Savelli and Ménard).

What is the exact nature of space that appears on the screen? A representation

of real space? Its extension? A virtual space? Through writing experience that we largely inspired Anne Savelli Pierre Ménard and we stress the concept of space it is now being redefined. We therefore ask: what is the space in the digital age?

The spatial issues in the digital age

Since 1990, the technologies and infrastructures' was often analyzed as if they produced another space, separate from the physical space. In this sense, the concepts are often used to "cyber-space" (created as part of science fiction by Gibson, 1984) and "deterritorialization". The concepts of "virtual" and "virtual reality" were cited as evidence of a gradual loss

the materiality of the relationship to space (Serres 1996 Virilio and Small, 1996; Koepsell, 2003). More recently, following the technologies and practices mutations, researchers tend to no longer consider the digital space toward the seemingly "non-digital space." Today we live in a hybrid space that IT systems are involved in the construction and structure (Beaude, 2012. Vitali Rosati, 2016).

If it is appropriate to reverse the paradigm adopted in 1990 and said that the space we live in is a digital space, how can we characterize this space? You can correctly answer this question without

first formulation of a working definition of the concept of space. While it is impossible to conduct a comprehensive analysis of this issue, however important, however we can clarify in what sense we use this concept. In 'other areas' (1984), Foucault explains that the space was conceived in the history of thought as location, size and location. In the Middle Ages, the space was organized hierarchically. Its architecture was stable and defined by transcendent forces. The area was the location of objects in this hierarchy. This pattern changes again radically Renaissance where space is interpreted mathematically as a scope, uniform extension that can be measured objectively. The space becomes the set of points can be identified using numbers (ie, the idea Galilean and Cartesian space, which can be represented with three axes numbered).

In modern and contemporary societies, the space was rather conceived as location, that is to say, like all relationships between objects. It is this sense that we consider here. Relations between objects can be several orders may indicate the distance (near / far), accession (in / out, against a group defined by example), visibility, relevance, etc. These relationships are distinguished as they can lead values: space, in this sense, is symbolic. For example, the fact that

someone belongs - or does not belong - to belong to a group called mean - or not - to a specific identity. Or the fact that someone is more or less visible reflects its level of importance and power within a particular group. To understand the

space,⁵ The position of an object in space and falls all the reports rather symbolic symbolic that this object has with other objects in space in question. So we considered the TCH.

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